

**Rose,**  
Rose,  
**Distel** und **Kleeblatt.**  
Thistle Shamrock.

**3 Duos**

über englische, schottische und irische Volkslieder  
für

**Flöte und Piano**

von

**A. TERSCHAK.**

Op. 166

**Heft 1. Rose.**

(Englisch)

Pr.  $\frac{\text{M. 2. 50 } \text{fl. 1. 50 Nkr.}}{\text{fl. 1. 50 Nkr.}}$

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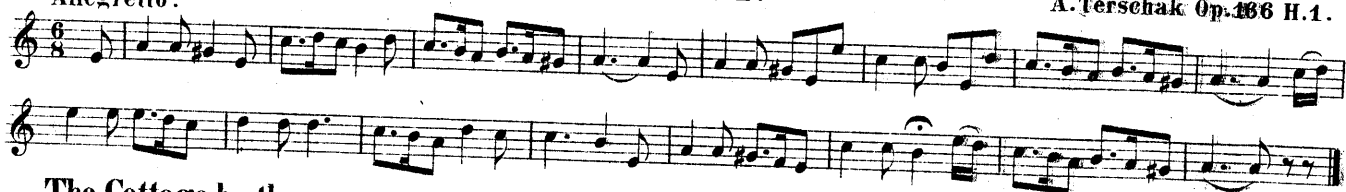
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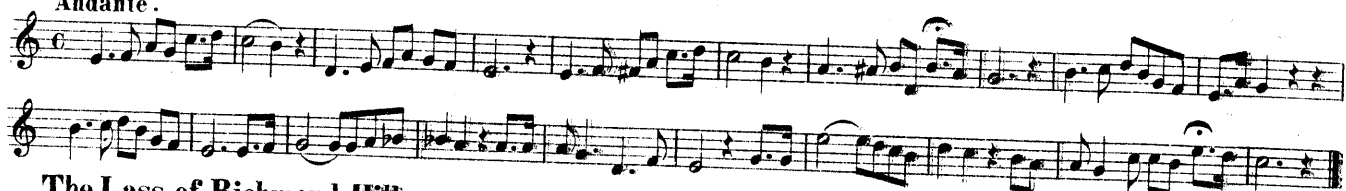
There was a jolly miller.  
Allegretto.

Duo N<sup>o</sup> 1.

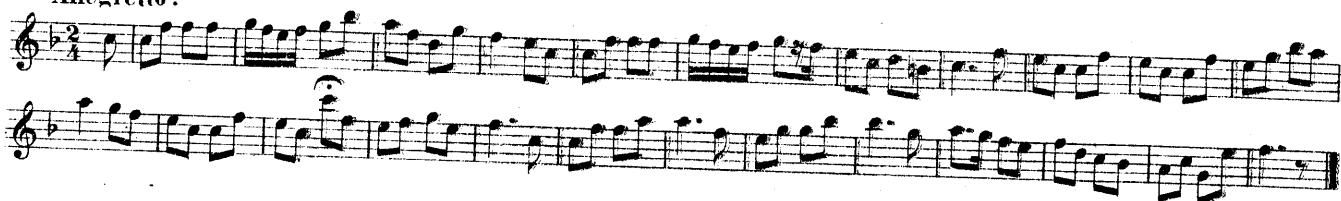
A. Terschak Op. 166 H. 1.



The Cottage by the sea.  
Andante.



The Lass of Richmond Hill.  
Allegretto.



The Maid of Islay.  
Moderato.

Duo N<sup>o</sup> 2.

A. Terschak Op. 166 H. 2.



The Blue Bell of Scotland.  
Andante.



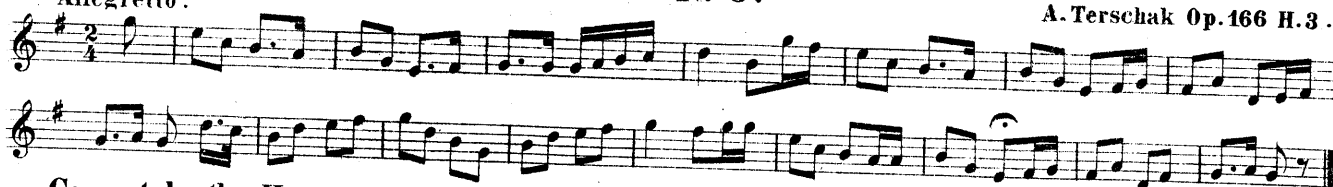
Auld Langsyne.  
Allegretto.



The Girl I left behind me.  
Allegretto.

Duo N<sup>o</sup> 3.

A. Terschak Op. 166 H. 3.



Come, take thy Harp.  
Andante.



The Rakes of Mallow.  
Allegretto.



# DREI DUOS

über englische, schottische und irische Volkslieder

Heft 1. **ROSE.** (englisch.)



**Allegretto.**

A. Terschak Op. 166 Heft 1.

FLAUTO.

Musical notation for Flute and Piano. The Flute part is in 6/8 time, starting with a rest followed by a melody. The Piano part is in 6/8 time, starting with a rest followed by a melody. Dynamics include *p* and *pp*.

Continuation of musical notation for Flute and Piano. The Flute part continues with a melody. The Piano part continues with a melody. Dynamics include *p* and *pp*.

Continuation of musical notation for Flute and Piano. The Flute part continues with a melody. The Piano part continues with a melody. Dynamics include *pp*.

Continuation of musical notation for Flute and Piano. The Flute part continues with a melody. The Piano part continues with a melody. Dynamics include *pp*.

This page of musical notation consists of seven systems. Each system features a single melodic line in a treble clef and a piano accompaniment in a grand staff (treble and bass clefs). The piano part is highly complex, featuring dense chords, arpeggios, and rapid sixteenth-note passages. Dynamic markings such as *p* and *p>* are used throughout. The notation is spread across seven systems, with the piano part occupying the lower staves and the melody in the upper staff. The page number 5369 is located at the bottom center.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings. The first system begins with a treble clef staff containing a few notes, followed by a grand staff. The second and third systems continue the complex melodic and harmonic development. The fourth system includes a 'dim.' (diminuendo) marking above the treble staff. The fifth system concludes the page with a final cadence. The page number '6' is located in the top left corner.

This page of musical notation consists of five systems, each with a treble and bass staff. The first system begins with a treble staff containing a series of eighth-note runs and a bass staff with chords and single notes. A dynamic marking of *pp* (pianissimo) appears in the bass staff. The second and third systems continue the piece with similar textures of eighth-note patterns and chords. The fourth system features a treble staff with rests and a bass staff with chords and eighth-note runs. The fifth system concludes the piece with a trill in the treble staff and a final cadence in the bass staff, marked with a *dim.* (diminuendo) instruction.

Andante.

This musical score is for a piano and voice piece, marked "Andante." It consists of four systems of staves. The first system shows the beginning of the piece with a piano (p) dynamic marking. The voice part is written in a single melodic line, while the piano accompaniment is in a grand staff (treble and bass clefs). The second system continues the melodic development, featuring a key signature change to one sharp (F#) in the voice part. The third system shows further melodic and harmonic progression. The fourth system concludes the piece with a final cadence. The piano accompaniment features a steady, rhythmic pattern of chords and moving lines in both hands, supporting the vocal melody.



This page of musical notation consists of five systems, each with a single melodic staff and a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a 3/4 time signature. The melodic line is characterized by flowing eighth and sixteenth notes, often with slurs and ties. The piano accompaniment is dense, featuring a variety of textures including chords, arpeggios, and sixteenth-note patterns. The notation includes many accidentals (sharps and naturals) and dynamic markings such as *mf* and *f*. The piece concludes with a final cadence in the fifth system.



This musical score page, numbered 10, contains five systems of music. The first four systems are for piano and voice. The first system features a vocal line with a melodic phrase and piano accompaniment with chords and eighth-note patterns. The second system continues this with more complex piano textures. The third system shows the vocal line with a trill and piano accompaniment. The fourth system concludes with a trill and a dynamic marking of *dim.*. The fifth system is a short piece for piano, marked *Allegro.* and *p*, featuring a rapid eighth-note melody in the right hand and a supporting bass line. The score includes various musical notations such as treble and bass clefs, notes, rests, trills, and dynamic markings.

*tr*  
*dim.*

*Allegro.*

*dim.*  
*p*

*p*

Allegretto.

11

The musical score is written for a single melodic line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The piece consists of 11 measures. The piano part features a steady eighth-note accompaniment in the left hand and chords or single notes in the right hand. The melodic line includes various rhythmic patterns, including eighth and sixteenth notes, and some triplet markings. The piece concludes with a double bar line and a fermata over the final note.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical elements such as triplets, slurs, and dynamic markings. The first system begins with a treble staff containing a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The bass staff features a series of eighth notes. The second system continues the melodic line in the treble staff with more triplets and slurs. The third system shows a more complex rhythmic pattern with slurs and ties. The fourth system features a series of eighth notes in the treble staff, with a 'p' (piano) marking in the bass staff. The fifth system continues the melodic line in the treble staff, with a 'p' marking in the bass staff. The sixth system concludes the page with a series of eighth notes in the treble staff, with a 'p' marking in the bass staff.

*poco meno mosso*

13

*rit.* *p*

*a tempo*

*a tempo* *rit.*



The first system of musical notation consists of three staves. The top staff is a single melodic line. The middle and bottom staves are a grand staff with a treble and bass clef, containing complex chordal textures and arpeggiated figures. A *Red* marking is placed below the middle staff.



The second system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves feature a piano (*p*) dynamic marking and continue the complex harmonic and arpeggiated textures.



The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the complex harmonic and arpeggiated textures.



The fourth system of musical notation consists of three staves. The top staff features a rapid, flowing melodic line. The middle and bottom staves have long, sustained notes, creating a harmonic foundation for the upper melody.



The fifth system of musical notation consists of three staves. The top staff continues the rapid melodic line. The middle and bottom staves feature a piano (*p*) dynamic marking and continue the complex harmonic and arpeggiated textures.

This page contains six systems of musical notation. Each system is composed of a vocal line (treble clef) and a piano accompaniment (grand staff). The music is written in a minor key, as indicated by the single flat in the key signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. The piano accompaniment features complex chordal textures and arpeggiated figures. The page number '15' is located in the top right corner, and the number '5369' is at the bottom center.



# COMPOSITIONS

pour la  
**FLÛTE**

avec  
Accompagnement de Piano  
par

**GUILL. POPP.**

- Op. 183. Yankee doodle.** Grande Fantaisie et Variations . . . 3 —  
**Op. 187. Der Freischütz** (Weber). Fantaisie élégante . . . 2 80  
 do. avec Quatuor.  
**Op. 188. Grande Fantaisie** sur des Thèmes de l'Opéra: **Les Huguenots** (Meyerbeer) . . . 3 —  
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 do. mit Orchester . . . 7 —  
**Op. 199. Salut à la Russie.** Fantaisie sur des Airs russes . . . 7 —  
 do. avec Orchestre . . . 1 80  
**Op. 201. Polka de bravoure.** . . . 5 50  
 do. avec Orchestre  
**Op. 203. Fantaisie-Caprice** sur un Thème de l'Opéra: **Rinaldo** (Händel) . . . 3 80  
 do. avec Orchestre.  
**Op. 204. Trois Morceaux de Salon.**  
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**Op. 216. Mazurka élégante** . . . 1 80  
**Op. 219. No. 1. Polka brillante** . . . 2 —  
 » 2. Mazurka. No. 3. Polonaise . . . à 1 50  
**Op. 228. La Rose.** Romance célèbre de Spohr. Fantaisie-Transcription . . . 1 50  
**Op. 236. Romance d'Amour** . . . 1 50  
**Op. 237. Concertstück** über das englische Volkslied: „Long long ago“ . . . 3 —  
 do. avec Orchestre . . . 5 50  
**Op. 250. 4 Morceaux de Salon.**  
 No. 1. Chant bohémien. No. 2. La belle Amazone. No. 3. La reine des Alpes. No. 4. Valse burlesque à . . . 2 —  
**Op. 251. L'art d'expression.** Die Kunst des Vortrags. Morceaux de Salon faciles d'après des motifs, airs, chansons etc. des grands maîtres . . . 6 —  
**Op. 261. 6 Morceaux mélodiques** très faciles.  
 No. 1. Méditation poétique. No. 2. Valse gracieuse. No. 3. Scène tyrolienne. No. 4. Sérénade russe. No. 5. Doux Souvenir. Romance. No. 6. Chant espagnol . . . à 1 30  
**Op. 266. Schwedisches Concert** . . . 8 50  
 do. avec Orchestre . . . 6 50  
**Op. 270. Transcriptions de Chansons populaires.**  
 No. 1. Si vous n'avez rien à me dire (Bar. de Rothschild). No. 2. Ob sie wohl kommen wird (Preyer). No. 3. S'Griawerl im Kinn (Hölzel). No. 4. Du hast was Liebes in den Augen (Gumbert). No. 5. Vöglein mein Bote (Preyer). No. 6. Nachruf (Füchs). No. 7. Mühlrad (Kreutzer). No. 8. Mein Herz, ich will dich fragen (Kücken). No. 9. Ein Traum (Hackel). No. 10. Das Schwabenmädle (Proch). No. 11. Wenn ich einmal der Herrgott wär (Binder). No. 12. Das Alpenhorn (Proch). No. 13. Hab' ich nur deine Liebe (Suppé). No. 14. Allein (Storch). No. 15. Ländlich sittlich (Suppé). No. 16. Taube, Wacatel und Nachtigall (Müller). No. 17. Die Busserln (Suppé). No. 18. Das Vergissmeinnicht (Suppé) à — 80

- Op. 279. 6 Morceaux élégants** très faciles.  
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